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FREER GALLERY OF ART
Smithsonian Institution

THIRD PRESENTATION of the CHARLES LANG FREER MEDAL

Washington, D. C.
September 15, 1965

Professor Yukio Yashiro

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FOREWORD

On February 25, 1956, the one-hundredth anniversary of the birth of the late Charles Lang Freer, a medal was established in his memory to be presented from time to time to scholars throughout the world "For distinguished contribution to the knowledge and understanding of Oriental civilizations as reflected in their arts."

On February 25, 1956, the first presentation was made to Professor Osvald Sirén of Stockholm, Sweden, the eminent scholar of Chinese art. The second presentation was made on May 3, 1960, to the Islamic scholar, Professor Ernst Kühnel of Berlin, Germany. The third presentation is being made today to Professor Yukio Yashiro of Oiso, Japan, for his outstanding contributions and achievements in the field of Japanese art.

The bronze medal was designed by a leading American sculptor, Paul Manship.

JOHN A. POPE
Director
Freer Gallery of Art

WASHINGTON, D. C.
SEPTEMBER 15, 1965

THIRD PRESENTATION
of the
CHARLES LANG FREER MEDAL

September 15, 1965

Opening Remarks

S. Dillon Ripley
Secretary, Smithsonian Institution

THE CAREER OF PROFESSOR YUKIO YASHIRO

John A. Pope
Director, Freer Gallery of Art

PRESENTATION
by

The Secretary of the Smithsonian Institution

ADDRESS OF ACCEPTANCE

Professor Yukio Yashiro

Following the Address of Acceptance
Reception in Gallery 17

OPENING REMARKS

S. Dillon Ripley
Secretary, Smithsonian Institution

Mr. Minister, Your Excellencies, Ladies and Gentlemen:

This convocation, which I now call to order, marks the third presentation of the Charles Lang Freer Medal. Established in 1956 on the one-hundredth anniversary of the birth of the founder of the Freer Gallery of Art, this award was created for the purpose of honoring a scholar of world renown "For distinguished contribution to the knowledge and understanding of Oriental civilizations as reflected in their arts."

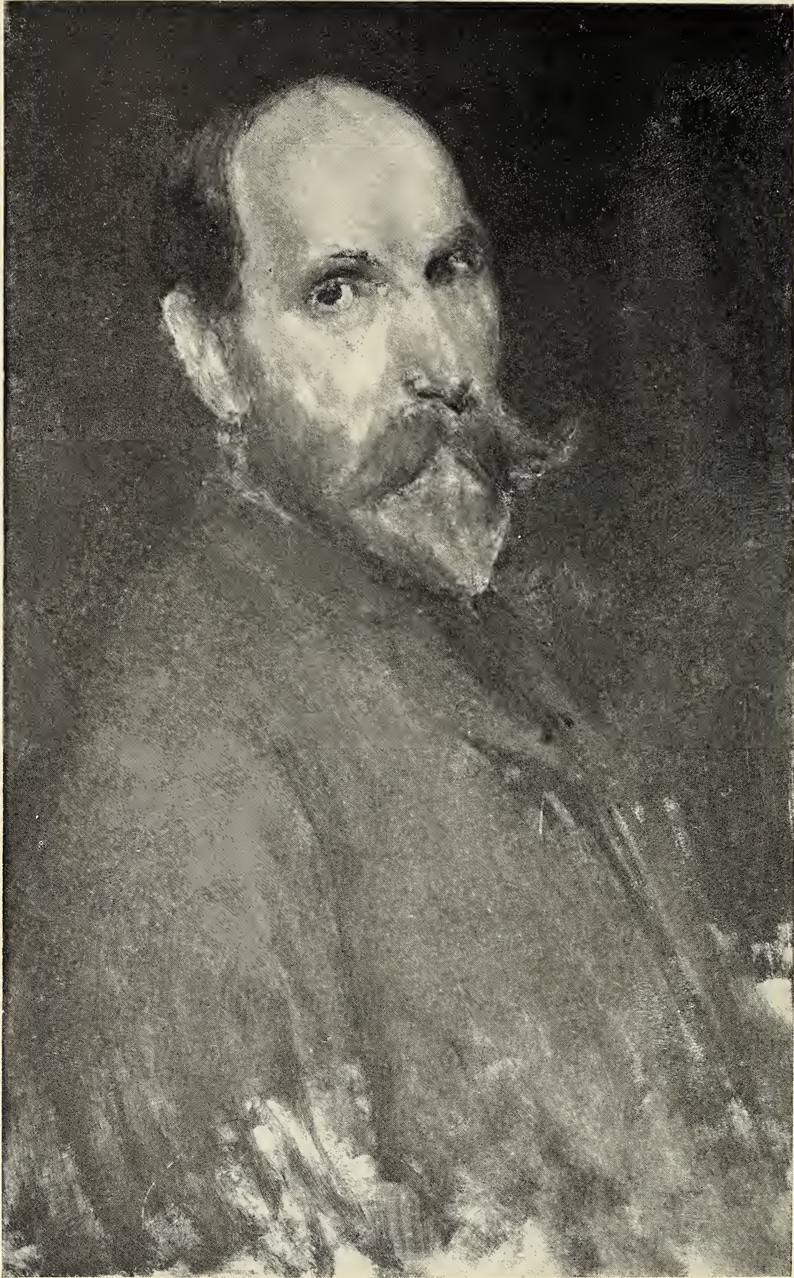
When Charles Lang Freer made his generous gift to the people of the United States in 1906, the extraordinary collections he had brought together, the handsome building he designed to house them, and the fortune he provided to endow them, became a part of the Smithsonian Institution. The Smithsonian Institution, itself the gift to the United States of a generous Englishman and great scientist, James Smithson, whose two-hundredth anniversary we are celebrating this week, is directed by the basic law providing for the Establishment to maintain a Gallery of Art; and today no less than four organizations concerned with the history of art come

under the Smithsonian's aegis. The Gallery founded by Mr. Freer is unique among these in that, in keeping with the founder's wish, the emphasis is on the arts of the Orient, and the principal activity of the Gallery staff is devoted to research on the civilizations which produced those works of art.

In seeking to honor the outstanding scholar in the field the second Director of the Freer Gallery, the late Archibald Gibson Wenley, himself a distinguished member of the fraternity of Orientalists whose work is recognized around the world, chose as the dean of the whole field one of the pioneers who first devoted a long and fruitful career to the study of Chinese art, Professor Osvald Sirén of Stockholm. Four years later, reaching into an entirely different field of Asian art, Mr. Wenley decided to honor the area of scholarship concerned with the Near East and especially with the arts of Islam. The obvious choice for the second award at that time was Professor Ernst Kühnel, of Berlin, the dean of his field and again a pioneer in the study and interpretation to the Western World of the arts of Islam.

In spite of the fact that to many of us "Oriental art" is one huge undifferentiated field, the area is so great and the time so long that no one man can presume to approach the mastery of it all. So for the third award of the Freer Medal we turn again to the Far East, and specifically to the great civilization of Japan. It seems doubly appropriate that the award should be made in the field in which Mr. Freer made his first purchase of an Oriental object — a Japanese fan which he acquired in 1887 — and that the recipient, for the first time, should be a Japanese who has achieved world-wide distinction in the interpretation of the culture and art of his ancestors to the rest of the world. Professor Yukio Yashiro is such a man.

It is a great honor for me, as the eighth Secretary, to make this presentation on behalf of the Chancellor and Regents of the Smithsonian Institution. Before doing so, however, I want to call upon Dr. John Alexander Pope, the third Director of the Freer Gallery, to say a few words to you about the scholarly career of our distinguished guest and medalist, Professor Yashiro. Mr. Pope:



Portrait of Charles Lang Freer
Oil Painting by James McNeil Whistler
About 1902
Freer Gallery of Art (03.301)

THE CAREER OF PROFESSOR YUKIO YASHIRO

John A. Pope
Director, Freer Gallery of Art

Mr. Minister, Mr. Secretary, Your Excellencies, Ladies and Gentlemen:

More than thirty years ago when I began my studies in Far Eastern art, I had the good fortune to find myself working under the late Langdon Warner. It was from him, in the early 1930's, that I first heard the name of Yukio Yashiro; and ever since, whenever there has been any question of the history of Japanese art, that name has been the first to come into the conversation, and Yashiro's writings on one phase or another of the subject have been cited. His name was revered then as it is now. As things turned out in this best of all possible worlds, it was many years before I had the chance to meet Yashiro face to face, and I regret to say that our meetings have been all too few. Nevertheless the few hours we have had together in the last three decades have left me with a lasting impression of immense knowledge in his field, of appreciation and real affection for the things he was studying, of wisdom in his judgments, and last but not least of a delightfully objective sense of humor that lightened the tone of his opinions, and saved his conversations from the deadly sin of pedantry.

It may be the merest coincidence, but it is surely worth noting that like the first two recipients of the Charles Lang Freer Medal, Professor Osvald Sirén for his achievements in Chinese art, and Professor Ernst Kühnel for his achievements in Islamic art, Professor Yashiro, our medalist today, began his art historical career in the field of Italian painting when he journeyed

to Florence to sit at the feet of Bernard Berenson from 1921 to 1925. The fruit of that association was his first major publication *Sandro Botticelli* which appeared in 3 volumes under the imprint of the Medici Society of London in 1925, a book which my colleagues tell me is still regarded as the authoritative work on that great painter of the Italian Renaissance. This was followed by a number of other publications in the same field, and, as the years passed, by a veritable flood of articles and books in both English and Japanese on the art of his own country.

Not only a scholar and a writer, but a man of affairs, Yshiro has been active in almost every important movement having to do with the study, exhibition, and conservation of Japanese art, not only in his own country but abroad. When he graduated from Tokyo Imperial University in 1915 he received the Emperor's Prize for his scholarly standing; and from 1918 to 1942 he was Professor of the History of Art at the Tokyo School of Art (the present University of Fine Arts). In 1931 he was requested to organize the Institute of Art Research (Bijutsu Kenkyusho) in Tokyo, the organization which today is the Tokyo Research Institute of Cultural Properties, under the National Commission for the Protection of Cultural Properties; and he served as its Director from its foundation until 1942, and again in 1952 and 1953 at which time he presided over the creation of the Scientific Laboratory now attached to the Commission. He has been a Member and Deputy Chairman of the Commission for the Protection of Cultural Properties since 1950. And finally, in 1960, the opening of the Museum Yamato Bunkakan at Nara marked the culmination of another major project that had occupied more than 20 years of his thought and planning. Sponsored and financed by the Kinki Nippon Railway Company, developed under Yashiro's guidance, and operated under his

directorship, it has become one of the most important museums in Japan.

Among the honors he has received are two decorations by the Government of Italy. Rarest and most important of all, however, was the honor he received in his own country when, in 1963, he was elected to The Japan Art Academy, the first art historian and critic ever to be admitted to that select company.

The activities I have just enumerated, perhaps the principal highlights of his career, might seem to have given him a very full life. But it must be remembered that I have only listed some of the things he did in Japan. While holding these posts and discharging the duties involved with distinction and efficiency, he also engaged in a vast number of projects for the dissemination of interest in Japanese art in the rest of the world. In 1930 he took an exhibition of contemporary Japanese art to Berlin and Budapest and wrote a long explanatory preface to the catalogue in German. In 1932 - 33 he gave a regular course at Harvard; and while in this country gave visiting lectures at Yale, Columbia, Princeton, Vassar, Smith and the University of Chicago as well as at the Museum of Fine Arts, Boston, and the Art Institute of Chicago, lecturing with equal authority on the various phases of Oriental art or on Botticelli. In 1935 - 36 he went to London, as did many of us, to see the great International Exhibition of Chinese Art held at Burlington House. While there he gave a series of six lectures on Chinese painting at the Courtauld Institute of the University of London, and others at the Royal Society, all while serving as the first exchange professor from Japan to British Universities. During the years 1940 - 44 he travelled frequently to China to work on research projects and while there he lectured at universities and schools in Peking and Nanking. Following the war he lectured again in Europe on invitation from the Istituto Italiano del

Medio e Estremo Oriente in Rome, and at the University of Rome (where he lectured in Italian); and, again in England, he lectured at the Universities of London, Oxford, and Cambridge. In 1953 he came to this country to accompany the Exhibition of Japanese Painting and Sculpture in the capacity of Delegate and Cultural Envoy of the Japanese Government and gave a number of speeches and lectures. In 1959, at the invitation of the late Sir George Sansom, the leading Western historian of Japan in our time, he spent three months at Stanford University working on the revision of an old work *The Characteristics of Japanese Art,* a task which grew to such proportions that it ultimately took six years to finish, and which is just now off the press.

Today, living quietly at Oiso in semi-retirement, Professor Yashiro is still far from enjoying the leisure that retirement implies. He is engaged instead in the writing of his memories of foreign friends who have been instrumental in spreading the knowledge and appreciation of Japanese art in the rest of the world, a work to which all of us look forward with the keenest anticipation, the kind of work too seldom done by those who really have something worthwhile to say. But this enumeration of his accomplishments could go on and on; I have merely touched on the highlights of a career of fifty years devoted to the study of the beautiful things man has made, years which have made him one of the few "universal art historians" of our time, a man at home with the visual arts of all times and all places, a man whose taste and judgment are not limited by geography or chronology. These are but a few of the reasons why those of us who know him and have lived with his works have felt he exemplified the high ideals which inspired Mr. Freer to found this Gallery, the reasons why he is so eminently qualified to receive the medal.

If I may now ask Mr. Ripley to make the presentation....

The Charles Lang Freer Medal

PRESENTATION OF THE CHARLES LANG FREER MEDAL

By S. Dillon Ripley

Professor Yashiro:

On behalf of the Chancellor and the Regents of the Smithsonian Institution, I hereby present to you this third Freer Medal. The citation reads as follows:

> "For Distinguished Contribution to the Knowledge and Understanding of Oriental Civilizations as Reflected in their Arts."

Sir, we would all be most grateful if you will address us at this time. Professor Yashiro:

ADDRESS OF ACCEPTANCE

PROFESSOR YUKIO YASHIRO

Mr. Secretary, Mr. Director, Your Excellencies, Ladies and Gentlemen:

It is a great and unexpected honour for me that the authorities of the Smithsonian Institution and of the Freer Gallery of Art have decided to award me the Charles Lang Freer Medal for what I have done in the interpretation of Japanese and Chinese art. Although I regret to say that I had no personal contact with Mr. Freer in his lifetime, I always feel, whenever I come to visit the Freer Gallery, that Mr. Freer's magnanimous soul, encompassing the wide field of Oriental art, and his keen sense of beauty, can be most clearly understood and highly admired through what has been done and is being done in the Gallery itself; because the Freer Gallery is nothing other than the realization and amplification of the ideals of Mr. Freer himself, which have been perpetuated by a succession of very capable directors, Mr. Lodge, Mr. Wenley and the present director, Mr. Pope, along with the members of their staff. In a certain sense, I see the Freer Gallery as an unexpected sanctuary of the Ideals of the East established and kept most quietly, but most beautifully alive, in a place far away from the Eastern lands.

For a scholar of Oriental nationality such as myself, the Freer Gallery is not merely an intellectual institution, where difficult scholarly researches in Oriental art are being pursued for the sake of art-history and related cultural studies, but also a noble place where some of the most precious expressions of human souls of the East are carefully kept and worthily displayed, and where I, for instance, surrounded by them, sometimes feel really overwhelmed by a deep emotion, something like religious happiness. So in my rather frequent trips to the U.S.A., I have visited the Freer Gallery every now and then with a sort of spiritual homesickness. This is only a frank confession of my Oriental soul, but among visitors from Eastern lands, there are surely many others who would share such Oriental emotions as mine. As I actually feel spiritually in such a close relationship with the ideals of the Freer Gallery, my happiness and gratitude at being awarded the Freer Medal in this sanctuary of the Ideals of the East are particularly great.

Since I began my studies of Oriental art, I have always studied Chinese and Japanese art side by side because, apart from the fact that I love them both equally well, my experience has taught me that to study Chinese and Japanese art in conjunction and in comparison to each other is most illuminating for the proper understanding of both these arts. Chinese art and Japanese art can be likened to marvellous flowers on different branches of a huge tree of East Asian Culture, which had its deep roots on the main land of China, and on which Japanese art is a remarkably colourful flower, blossoming forth on one long branch extended towards the sunny-islands-country among the blue waves of the Pacific Ocean. Chinese art and Japanese art are like mother and daughter, or like sisters, who were brought up in very different natural settings, climates and en-

virons. Being unmistakably close relatives, they have many common features, but their expressions are very different from each other. The interrelationship between Chinese and Japanese art is very subtle and delicate, but when they are studied side by side, such comparative studies, from a higher and humanistic viewpoint, bring out characteristics that are often hidden and unnoticed when they are studied separately. This is one of the reasons why I have always studied Japanese and Chinese art together. But as the first recipient of the Freer Medal who is chiefly engaged in the study of Japanese art, I shall speak a little today on that subject. Moreover, to speak about Japanese Art will give me a chance to introduce to you some significant episodes concerning the donor of the Freer Gallery, Mr. Charles Lang Freer, when he came to Japan in the early years of the New Japan Era.

Although, as I have already said, I had no chance to meet Mr. Freer in his lifetime, I had the very good fortune to know intimately some of the best Japanese friends Mr. Freer had almost from the very beginning of his visit to Japan, friendships that he valued highly ever after. I was born in Yokohama, which is the main seaport of Japan for visitors from America. Many Yokohama people who live near the harbour clearly remembered important or remarkable foreign travellers from across the Pacific. Charles Freer chanced to be particularly well remembered by one of my most intimate relatives, Mr. Yozo Nomura, who died a few months ago at the age of 96, as President of the Hotel New Grand and also President of the Japan-America Society of Yokohama. According to Mr. Nomura's memory, Mr. Freer seems to have had a disagreeable quarrel with some Japanese customs officers. Such unfortunate events seem to have occurred rather often in those early years after

the opening of Japan to foreign visitors, when knowledge of the English language was still very primitive among my countrymen. Anyway, young Mr. Freer evidently felt that he was treated very unkindly, and becoming terribly angry, he decided not to set foot on the land of such disagreeable people. Just at that moment, Mr. Nomura, who had been educated in America and spoke English very well, came to meet Mr. Freer, having been notified of his coming by some of his American friends; but Mr. Freer, being at the height of his anger, flatly refused to land in such a country. Mr. Nomura seems to have spent all his eloquence in persuading Freer at least to come down from the ship. But when he finally succeeded in bringing him down to land, Mr. Nomura, resourceful though he was, did not know where to take this young man in the railway business from Detroit, who was still boiling with anger. It was really by a heavenly inspiration that Nomura thought of taking Mr. Freer to the beautiful villa and country house of an intimate friend from his own native province, Mr. Hara, who was in his business life a great exporter of silk, but who was widely known for his fine personality and for his great collection of Oriental art, considered to be one of the very best in the country. When Freer was taken to Mr. Hara's villa in the suburb of Yokohama and introduced to him, Hara's very genial way of receiving the foreign guest, which was indicative of his warm and lovable personality, together with the big, beautiful Japanese-style garden with a large lotus-pond in the middle and surrounded by pine-clad hills overlooking the sea—all seem to have gradually melted away Freer's anger. After some conversation, in which Hara understood that Freer was beginning to take an interest in Oriental Art, Hara brought out a few very fine specimens of old Japanese painting from his collection and showed them to

Freer. These pleased Freer immensely, and he decided to stay in Japan as he had intended. He became a frequent visitor to Hara's house, and Hara himself, taking a personal interest in Freer as soon as he realized that Freer was eager to learn about and collect Oriental art, tried to educate him on the subject by showing him splendid examples, one after the other, from his enormous collection. As a great businessman-collector, Hara was extremely intimate with Mr. Masuda, head of that huge international corporation Mitsui, who was as great a collector of Oriental art as Mr. Hara. Hara introduced Freer to Masuda, and thus Freer had the very rare privilege of knowing the two geatest collectors in Japan on the most intimate terms. The friendship of Hara and Masuda must have been very convenient and profitable for Freer in his study of Oriental art, and also in building up his own collection.

Here I must say a few words about my own relationship with Hara and his family. Soon after my graduation from Tokyo University, the famous Indian poet Rabindranath Tagore came to stay two or three months in the summer at Mr. Hara's villa as his guest. Tagore wanted to find a cool and quiet place in Japan, where he could compose the lectures he intended to deliver in America. Hara very generously offered his villa and country house to be used by the poet and his followers. At this time, I was asked by Mr. Hara to come to his villa and to stay there with the Indian poet as his interpreter. In such a way I came to know Hara and his family very well. Now Mr. Hara was very fond of bringing up promising young men into good artists. Among first-class artists in the modern Japan, there were quite a number whose genius was discovered by Hara and who grew into great artists under his patronage. I had the good fortune of coming into close contact with this rare patron of art through the

long stay of Rabindranath Tagore in Hara's villa, and even after the departure of the Indian poet I continued to be a constant visitor, sometimes staying for months in some of the small houses in that huge garden. As I was the only young art critic and historian in Mr. Hara's circle, he seemed to take a special interest in me, and very kindly tried to bring me up into a scholar of art. The fact that, after my long stay in Florence, where I studied with Bernard Berenson, and my devotion to Italian painting of the Quattrocento and to Botticelli, I came back in the end to Oriental art, was surely due to the influence of Mr. Hara in my young days, which had built up a powerful spiritual foundation for Oriental art at the bottom of my soul, although I was not conscious of it at the time.

During my almost constant stay in Mr. Hara's villa, while he was alive, I met many foreign visitors there. A most significant occasion, which I still remember and which has interesting bearings on people closely connected with the Freer Gallery, took place in 1918, if my memory is correct. Professor Osvald Sirén, the recipient of the first Freer Medal, came to visit Mr. Hara, accompanied by Mr. Langdon Warner of Harvard University. Sirén related, in his Address of Acceptance of the First Freer Medal in 1956, how Mr. Freer gave him two letters of introduction, one to Mr. Masuda and the other to Mr. Hara, whom Freer described in his letter to Sirén as "both intimate friends of mine who are great collectors and who can and will gladly advise you as to which of the public and private collections of Japan now accessible are best worth your time and attention, and unfold to you their amazing environs—." This description by Freer of Mr. Masuda and Mr. Hara as his great friends and as good advisers for the study of Oriental Art agrees well with my foregoing account of how Freer came to know

Hara, and later, through Hara, his most intimate friend Masuda. When Sirén, accompanied by Langdon Warner, visited Hara with the above-mentioned letter of introduction from Freer, I was staying in Hara's villa and met them all. That was my first meeting with Sirén and Warner, and my friendship with Sirén still continues, although Warner died some years ago, to my great sorrow.

This episode concerning Freer, and how he came to know Hara in Yokohama, is a very fortunate and significant event in the life of Freer as a collector of Oriental Art, and as I notice that such a significant event does not seem to have been very well known to American biographers of Freer, I have related it here at some length. In Mrs. Saarinen's very interesting book, *The Proud Possessors,* there is a chapter on Charles Lang Freer, which, however, does not describe Freer's activities in Japan. But in the page of photographs there are two small pictures that are significant in this connection. One is a picture of Mr. Freer standing in front of an ancient Buddhist temple-building, which is still to be seen in the garden of Hara's family. The gentleman in Japanese costume standing to the left of Freer is Mr. Hara himself, accompanied by his eldest daughter. Another Japanese gentleman in Western clothes standing behind Freer and Hara is Mr. Nomura, who took Freer to Hara's villa. The other pitcure shows the natural stone Memorial to Freer erected by Masuda, Hara and other friends of Freer in Japan in the garden of the Buddhist temple dedicated to Koetsu outside Kyoto. On this Memorial the name of Freer in Japanese transliteration was written by Masuda himself and engraved in the stone.

Now this intimate friendship of Freer with the two greatest businessmen-collectors of art in Japan, Hara and Masuda, which came about quite accidentally after Freer's difficulty with the customs officers in Yokohama,

seems to have given Freer an approach to Japanese art a great deal different from that of Fenollosa, and this difference is not only art-historically very interesting, but also is very meaningful for Freer's good approach to Japanese art. Fenollosa came to Japan in 1876 at the invitation of the Japanese government to teach philosophy, aesthetics, etc., at the Tokyo Imperial University, which had been newly established after Japan was opened to foreign countries. So Fenollosa was on very intimate terms with high government officials and great scholars on the faculty of the Imperial University. Through the help of these people, who held high positions in the officialdom of Japan, Fenollosa came to know the prominent Japanese painters of the Kano school, which had ruled Japanese art for about three hundred years as the Academic School of Japan under the patronage of the Shogunate Government of the Tokugawa period. This Kano school might be regarded as a Japanese development of Chinese ink-painting of the Southern Sung and Yüan dynasties, which was introduced into Japan in the Kamakura and Ashikaga periods (13th and 14th centuries), but retained its Chinese character so very faithfully, or rather even with so many over-emphasized exaggerations, that it was never assimilated into the Japanese taste and sense of beauty, and was referred to as the "Chinese style painting" of Japan. That it looked so very "Chinese" to Japanese eyes was exactly the reason why the Kano school was so highly esteemed and respected during the Tokugawa Shogunate rule, not only because it appeared as something uncommon and precious, which had come over to Japan from the distant country beyond the sea, but also because it conformed to the cultural and ethical policy of the Tokugawa government, which took up the Chinese Classics as textbooks to educate the Japanese people. This Kano School which

ruled the Japanese art-world exclusively for about three hundred years as the official Academy, came to formulate various sets of clever systems for teaching painting of the Kano type, such as how to draw strong lines with big brushes, how to compose a landscape, etc., with a great number of model-like examples copied from ancient masterpieces. All these methods for teaching seem to have interested Fenollosa immensely because, as Professor of philosophy and aesthetics at the University, he was in a position to teach the Japanese people how to study art. Moreover, as prominent Kano artists were often ordered by the Shoguns and other powerful feudal lords to issue official certificates of authentication for the art treasures in their possession, the Kano School came to build up certain sets of rules for expertising ancient paintings, also accompanied by many examples copied from standard works of the past. This also interested Fenollosa, so much so that he himself became a pupil of the Kano School, studied all those rules of connoisseurship, and was given a Japanese title as proof of his mastery in expertising old paintings of Japan. All this shows what a serious scholar Fenollosa was, and how eager he was to study the essential principles of Japanese art from what he was told were original sources at a time when most Japanese did not pay much attention to such questions. From the present-day point of view, however, there was one serious mistake or defect in Fenollosa's approach to Japanese art, which was that he took it for granted that the Kano School was altogether representative of Japanese painting. Of course Fenollosa did not fail to notice that there were rival schools to the Kano in Japan, and that the most important of them was Yamato-e school of the Tosa and Sumiyoshi families, a descendant of Chinese painting of the T'ang Dynasty which was introduced into Japan much earlier, in the Nara and Heian Periods (8th

to 10th centuries) and was so completely digested and assimilated into Japanese taste that it was named Yamato-e or "Japanese Painting" and became ever since the official school of painting, belonging to the Imperial Court. But during the long Feudal Age of Japan, under the rule of various Shoguns, the Imperial Court became so weak and poor that the Yamato-e school had to remain thoroughly enervated and lifeless. When Fenollosa began his attempt to revive Japanese art, he did not entirely neglect the existence of the Yamato-e school, but as his main course of study was in the line of the much stronger and more vital Kano School, Fenollosa seems to have for the most part followed the art-historical and art-education principles of the Kano School most faithfully, with some additional elements of his own, brought from his experience with European painting.

As Fenollosa's understanding of Japanese art was almost entirely through the academic ideas of the Kano School, it was inevitable that some interesting movements in Japanese painting, which were not held to be very important by the Kano, would escape his attention. Here we come to the special contribution of Charles Freer, whose initiation into Japanese art was through an entirely different channel: Mr. Hara, Mr. Masuda and their friends, those businessmen-collectors among the common people, who, besides accumulating their enormous wealth, had built up their superb art collections simply by acquiring what they themselves felt to be beautiful, pieces that they loved and enjoyed with their own unsophisticated instincts and experiences. It was natural for them to love most of all the genuine Japanese-style painting, beginning with the ancient Yamato-e, which contained the true expression of the sense of beauty and sentiment of the Japanese people. Of course these businessmen-collectors came to understand the greatness

of Chinese painting too, and collected some world-famous masterpieces. Also, they were not at all opposed to the Chinese-style ink painting produced in Japan, the works of such artists as Sesshu and Sesson, and some of the oldest Kano masters, such as Motonobu and Eitoku, active before the Kano school was definitely established as the academic school and became overly systematized and conventionalized. But these businessmen-collectors were always opposed to academic rules and pedantry, and always preferred to free art movements that arose among the people, chiefly originating from the sources of Yamato-e, as being very near to the native Japanese ideas of the Beautiful. About the time when Charles Freer came to know these businessmen-collectors, Masuda had succeeded in acquiring the greatest of Yamato-e scroll paintings, one of the illustrated Tale of Genji scrolls, while Hara got hold of the scroll paintings called Nezame Tales, which are the second greatest after Masuda's Genji. Those highest class scroll paintings of the Yamato-e school were extremely difficult to see in the original in those days, just as now. Moreover, the Kano people made no effort to see those precious old scroll paintings belonging to the rival school.

Another very interesting event in the Hara-Masuda group of businessmen-collectors in those days was their discovery of the greatness of Koetsu of the Momoyama and early Tokugawa periods (16th century) as an eminent caligrapher and also as an extraordinary inspirer of many artists and designers, who gathered around him, making a special colony in the suburb of Kyoto. The great painter Sotatsu was one of those in close relationship with Koetsu, and worked mostly for him. It was the joint idea of those businessmen-collectors Hara and Masuda, supported by some expert-connoisseurs who were in intimate relations with them, to emphasize the

importance of Koetsu as a great personality who poured new inspiration and energy into the weakened tradition of the old Yamato-e and made it flower into a new and very active school of decorative art, within which we can count such great painters and designers as Sotatsu, Korin, his brother Kenzan the potter, down to Hoitsu of the late Tokugawa period. At such an early time, when there was almost no systematic scholarly research in the art history of Japan being carried out anywhere in the country, such digging up of unfamilar geniuses as Koetsu and Sotatsu, chiefly by such a group of businessmen-amateurs and some helpers was certainly a great achievement in the appreciation of Japanese art. Now, Charles Freer, on his first arrival in Japan, and as a result of the completely accidental circumstances I have described, was met by Mr. Nomura who took him at once to the villa of his intimate friend Mr. Hara. In such a fortuitous way did Freer come to meet this great businessman-collector, who turned out to be exactly the right person for him to meet in Japan. When I think of this curious and unplanned encounter of Freer with Hara, and later on with Hara's great friend Mr. Masuda, I cannot help taking this whole series of unexpected events as some kind of hidden program designed by Providence to make Charles Freer well qualified to become one of the great pioneers of Oriental arts in America, alongside Fenollosa.

In comparing Freer with Fenollosa, the fact that Fenollosa was already a great and accomplished scholar of Japanese and Oriental art, in contrast to Freer, who was a successful businessman and beginning collector of Oriental art, is certainly obvious. In order to build up a good collection, a reliable knowledge of the broad art-history of the country, along with some biographical information on its artists, is of course indispensable. Freer, as a very clever collector, felt this requirement

very keenly. According to Mrs. Saarinen's account, after Fenollosa visited Freer in 1900, Freer diligently applied himself to study. Freer even bought many things from Fenollosa, when the latter offered them for sale. When Fenollosa suddenly died in London in 1908, Freer wrote that he felt "quite at sea without a pilot" and he paid for the removal of Fenollosa's ashes from London to the temple grounds of the Miidera (now the Homyoin Monastery, separted from the Miidera), where Fenollosa had studied Buddhism. All these facts show how sincerely Freer respected Fenollosa as his "teacher, advisor and inspirer." And that is no wonder. I have already described what a conscientious scholar Fenollosa was in studying the principles of Japanese art and the criteria of connoisseurship of old Japanese paintings, according to the canons of the Kano school. In those early days, nobody in Japan studied them as thoroughly as Fenollosa did. So it was quite right for Freer to have admired Fenollosa as his teacher and guide. But as I have already noted, there were serious limitations in the right understanding of Japanese art inherent in the Kano School, and therefore in Fenollosa too, as the faithful follower of Kano principles. It was exactly those defective points in Fenollosa that Charles Freer was destined to supplement.

Freer's contact with Japanese art was quite different from that of Fenollosa. Freer, soon after his first arrival to Japan, came unexpectedly into direct contact with the two top-class businessmen-collectors, Mr. Hara and Mr. Masuda, and through their friendship, he was made to see and appreciate some of the most genuine kinds of Japanese art. The great businessmen-collectors were after all simple citizens, and although they became very wealthy through their businesses, they never lost their love of freedom, and the free appreciation of really beautiful things. They built up their art-collections simply

because they liked them, and their own tastes and experiences. They hated Academic rules, or any rules. Freer, by coming suddenly to associate with these real and spontaneous lovers of art, had a very rare opportunity to be initiated into some of the essential aspects of Japanese art, in a most natural way, which were all but excluded from the conventionalized rules of Kano academicism. I have also noted that there were in particular two fascinating categories of Japanese art, which were not valued so highly as they should be by the Kano school, but which were most deeply appreciated by those businessmen-collectors: first, the ancient Yamato-e paintings, which are of course the most important, but which, being also most rare, could not easily become objects for purchase even by ambitious collectors; and second, the later development of Yamato-e into decorative screen paintings and also various designs for applied arts, with Koetsu of the sixteenth century as the principal inspirer, followed by such great painters and decorative artists as Sotatsu, Korin, Kenzan, and others. Freer, in his intimate associations with those great businessmen-collectors, seems to have been particularly captivated by this second group, which I might also call the Koetsu-Sotatsu school, conspicuous for its harmonious but bold brushwork in the Yamato-e tradition and also for its unexpectedly ornamental and enchanting colouring, characteristic of the new decorative art that flourished from Momoyama through the Tokugawa period.

That the Freer Collection contains Sotatsu's famous masterpiece, the Matsushima screens, which were originally in the town of Sakai near Osaka, and which are now the best works of Sotatsu outside Japan, may be due to the fact that Freer's recognition of the greatness of Sotatsu was aroused quickly, after he became very friendly with the businessmen-collectors' group, who

might be considered the early discoverers of the art of Koetsu and Sotatsu. Also in the Freer Gallery are numbers of very interesting screen paintings dating from around the time of Koetsu and Sotatsu, which seem to contain something of the style of Sotatsu, whether by precursors or followers. At present in Japan we know for certain that Koetsu was a great personality of his time, respected by all, but his artistic achievement was limited chiefly to calligraphy, in which he was definitely the greatest master of his age. He did not paint, although he made as a hobby a few tea-bowls, which are very highly prized by masters of tea-ceremony. Sotatsu, who had been only an obscure name for a long time, is now recognized to have been a very great painter, who worked in close association with Koetsu, and researches on Sotatsu are being pursued most actively by many art historians in Japan. As the Freer Gallery has quite a number of very interesting screen paintings which seem to have some relation to Sotatsu, I am awaiting a chance to study them closely, together with some similar screens in Boston and New York.

As one might imagine, when Freer's knowledge of the great artistic value of the Koetsu-Sotatsu school, which he got from the Hara-Masuda group, was brought back to America, accompanied by a number of interesting examples that he had succeeded in collecting in Japan, and when these were made known to Fenollosa, it was quite a surprise to the veteran scholar of Boston. I cannot help admiring highly the very frank and honest attitude with which Fenollosa received this news from Freer, and after examining the "striking pieces" he had collected and brought back, Fenollosa sincerely agreed to recognize their importance. Fenollosa explains that while he was staying in Japan, Koetsu was prized highly among Japanese collectors, but as he had no opportunity to see

his works or to read about his life, he could not do anything about him. As for Sotatsu, Fenollosa confesses that this was for him an "almost unknown name." Fenollosa writes very honestly in his book *Epochs of Japanese and Chinese Art,* which was published after his death, "To rehabilitate the fame of Koetsu, as the founder of the school, and by far the greatest artist of Tokugawa days —in fact one of the greatest artists of any race—is one of my satisfactions in writing this book."

Just as Fenollosa's authority in the art-history of Japan was great, Freer's supplement to Fenollosa's knowledge of Japanese art became also very well known. When Gaston Migeon, the curator of Oriental Art at the Louvre in Paris, came to Japan and visited Mr. Masuda to see his collection, Masuda asked Migeon, "What do you want to see?" Migeon answered, "I want to see Sesshu and Koetsu." This answer astonished Masuda, who said, "Usually what foreign guests who come to Japan want to see are Ukiyo-e and the like. But the things you want to see are greatly different from the usual requests of foreigners. Tell me, why do you ask for Sesshu and Koetsu?" Gaston Migeon is said to have answered that he was advised by Mr. Charles Freer to make such requests when he went to visit great collectors in Japan. This was what I heard from Mr. Masuda himself in his lifetime.

What I have told you of Charles Freer in relation to Ernest Fenollosa does not shake Fenollosa's central position as the greatest scholar of his time on Japanese art as a whole. But in those early years of Oriental art-studies, it was inevitable that there would be many defects even in the careful studies of the conscientious scholar from Harvard. My feeling about Fenollosa's monumental work, *Epochs of Japanese and Chinese Art,* is that he seems to have tried a little too hard to systema-

tize his knowledge of Japanese artists into logical sequences, but since his actual knowledge of the artists was not rich enough for such a purpose, he seems to have made up the images of the artists and their interrelationships too much out of his own art-philosophical interpretations. The same was actually the case with nearly all art-historical studies in those early days, and Japanese scholars of the time were not exceptions. Now that art-historical researches are pursued all over the world with strict scientific methods, with documentation from original sources on the one hand and stylistic analysis of the actual works on the other, Japanese scholars of the present generation are making great strides toward building a new history of Japanese art on the sound basis of factual observations and their synthesis. I am extremely glad to observe that with the remarkable increase of Japanese art in the collections of American museums in recent years, there are many American scholars who are pursuing Japanese art studies with the same up-to-date methods. In view of this parallel progress in the study of Japanese art that is being made on both sides of the Pacific Ocean, I really hope that more intimate and more frequent contacts between scholars of America and Japan will take place, because they will not only be very pleasant from the human point of view, but also are sure to bring great benefits to the progress of studies on both sides.

This is my conclusion and my sincere wish, with which I end my Address of Acceptance of the Freer Medal in this sanctuary of the Ideals of the East, the Freer Gallery of Art.

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